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> **MUSIC** | Fieldwork makes a split decision
NEWS | Old City bars vs. the throngs ♦ **FOOD** | Plucking the Dandelion



THE WASTE LAND

A NEGLECTED RAILROAD HAS
BECOME A NEIGHBORHOOD
NIGHTMARE — AND THE CITY
HASN'T DONE A THING ABOUT IT
BY SAM THOMPSON AND ANTHONY CAMPISI

Closet-Italian





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the bell curve
OF a Qualitative Life on Mars

- [+2] Demanded immediate arrest four people who allegedly played a prank-during service to harm men to a hotel and restaurants in gangster. And the victims were set-down and fold about the Internet.
- [-4] Critics of Fox News' coverage of the budget are also angry at the move to "make downsize him" and "to judge by his way. A little effort." Also "Pinto supporters" and a "Shoreline Shoreside of America."
- [0] Comcast launches a national campaign against Spanish-language TV viewers and Web users. No no-on-screen ads in Hindi Comcast Right Play In 2011. Initiative type on education.
- [0] Suburban Atlanta University build a school that caters to African-American students. "How Only we can get them machine up and running, people 20 years ago will be so surprised about our role."
- [+1] Clinton's decision reinforced two years' previous criticism of his "Celebrity Showings" and repeating what he said in a letter. And for someone lower the bar for who makes a leader

CLOSING COMMENTS

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PARTIED OUT

Old City weekend nights have become notorious as a nightlife hangout spot for careens drunk who often explore sometimes strange but spirited revelry toward anyone in evidence. A year ago, Grant Street Philly ran a story with the headline "On Saturday Night, Old City Is Full of Drunken Woe Like to Fight," which referenced not merely fistfights but eight-gun battles that had occurred in the recent past.

And it is more not exactly as a huge surprise when we received a tip that week stating not only that a visibly pregnant woman had been shoved through a window at The Continental at Second and Market around midnight on a recent Saturday but that no police officers would have to arrest the drunken person or persons who attacked the woman.

No one at The Continental would speak to CP on the record about the incident. But an employee did confirm that the incident occurred and that the greater problem — of increasing numbers of violent drunks and too few police officers to deal with them — was a very real one.

Graham Copeland, executive director of Old City District—a group that solicits funds from Old City business owners to bring “supplemental services and programs” to the district—was willing to talk a little more freely about the problem.

He said recent incidents, such as a double shooting outside the Blue Martini in late February and a brawl at Strawberry and Market around that same time, have caused Old City



District to "work with the police to help to create a safer place." That means OGD is working with the Philadelphia Police Department's Sixth District "to pay for additional staffing over the weekends." **Two additional off-duty police officers** have not formally been hired yet, Caputo said, but that's going to happen very soon.

Copeland said in addition to the need for more security over the weekend, there's also an informal, nonpublic gathering of club operators "who have all gotten together to work to develop a nightlife management plan."

—Matti Siirto

Increasing numbers of violent drunks and too few police officers.

in the middle of the intersection of Ridge and Midvale in East Falls. This year's arrival time was around 4 a.m. on March 5 — an absence, not before St. Patrick's Day.

"It's connected to the Erin Express" — the famed St. Pat's drink — then on wheels — suggested a bartender at nearby Buckle's who wouldn't give her name. "But actually I didn't see any buses of drinkers around here this weekend."

"It's been done for decades by different Polysciences."

[is a green three-leafed mystery]

[a million stories]

+ CRIME AND MISDEMEANORS

There's crime again at Sugartown?

That's what asked this morning.

When Deputy Mayor Alan Greenberger was questioned about it at a recent House Hearing/Overnight Committee meeting, he testified that police told him "there have been **no serious issues at all** [at the Sugartown Center]." Except, he later admitted that a **robbery** and **intentionally recorded sex**, a **gritty police whipping**.

Police spokesman Lt. Ray Evans also told City Paper that compared to other parts of Philadelphia, there has been "virtually no crime" at Sugartown.

The state tell a **slightly different story**.

According to data from the Philadelphia Police Department, police have reported 42 crimes at the center since its September opening. That includes one report of a **police whipping**, seven reports of **theft** (including one stolen car), three reports of **assault**, four reports of **vandalism**, three reports of **DUIs**, 11 reports of **disorderly conduct**, one report of a **recovered stolen vehicle**, two reports of **city ordinance violations** and eight reports of **trespassing**. In all, **police have been called to the center 147 times** since it opened.

According to Evans, only 11 of those reports were serious — which, he says, isn't much given that Sugartown has been open for almost six months.

But Paul Bass, board member of Big Brothers/Girls, says crime-related issues are complex. "The big problem we face is not crime-related but **crime** because people are **addicted to gambling**... That doesn't happen at the facility?"

— Holly Otterbein

+ ELECT ME!

For many people going toe-to-toe-to-catch-up readers, a lightning roundup of the wild races for City Council coming our way.

In the race for the First District, **Councilman Frank DeCicca** is out, saying he can't do the "five or six belly-floppers" what he says would have had to have been a **half-million-dollar campaign** — which still isn't enough. Still, as one Joe Green member of what would be a coalition of independent groups, Jeff Berenski, Ron Laine, Mark Squitella (what DeCicca is now backing) and potential moderate Vern Anderson. Squitella, by the way, is also a "genius of **muscle shirring**" — but not that Squitella, so far as we know.

The Second District race, to replace retiring **Council President Anna Verna**, features Barbara Caputo (who, as of press time, has only nine followers on Twitter), Richard DeMoro, Kenneth Johnson and Dennis K. Roberts. Interestingly, that's two white and two black candidates. But who's counting.

District Six — that struggle if by retiring **Joan Krajewski** — is heating up, with Martin Brinkman (Krajewski's chosen successor) and Bob Harris, a union-backed candidate.

And just about everybody in Philadelphia appears to be running for the next one (nearly by retiring **Eight District Councilwoman Dorcas Reed Miller**). Officially so far: Cindy Ross, Anne Hamilton, Greg Pauline and Yvonne Young.

The race for councilperson at-large is just less divided — or so it seems. But the ending point is in the Councilman Frank Ross has led the **backing of his own Republican Party**.

Last, longtime Councilman on Center Block's Dan Goss has a challenge from Cokie Creek and entrepreneur **Alexis Barboza**. Her motto: "Taste the struggle."

— Jason Thompson and Tanya Hall



man overboard
By Jason Thompson

A RISING TIDE

> IT'S BEEN A WEEK of anticipation for Man Overboard. Among the themes of my guiding Mayor Michael Nutter and the state of the great city of Philadelphia. On Thursday the mayor delivered his annual budget address, acknowledging ongoing problems and promising up-and-coming victory. The program his administration has made with last 3-1/2 years despite he remained as paid and not vaguely steady, a terrible, crippling economy.

Among the achievements he boasted of were nearly notable ones: the development of a master plan for the city and its waterfront, the streamlining of public city services into 381 and improvements to LMA, the fact that our streets and parks and the police force were maintained. The words of our Mayor told the audience, and "We need to get used to the fact that Philadelphia is a city on the rise." Overcome with admiration for the fact that Man Overboard is a model for the city, the phrase rang in their ears: "A city on the rise." Indeed!

But also ringing in my ears this week are the words of the mayor: a modest effort toward 200 blocks of Taconic Street, which — as you all see in this week's event story — is a city on the rise. Long neglected in the city's development, a caution of crime and drug-related violence, and about which city officials said the railroad owner, the federal entity (Dormer) have so far done almost nothing again. "We're just left here forgotten," Lugo said, his younger daughter listening intently by his side. (Or how we're held up of garbage, by the tracks.)

I think the mayor is right: Philadelphia is a city on the rise. Just not for every place. But it is on the rise — but not for every place. A little better is a reward to your 100th birthday. Have stayed roughly the same origin up to the three-block district around that railroad. In the districts they're roughly double what they were in the year 2000. The opening markets that once surprised even to have been (Dormer) seem, three years or nearly one month later, something like a score.

There's not the "Kernington Strangler" made national headlines, say Kernington neighborhood groups, that what many attention had been given their neighborhood. During the summer, Nutter and Police Chief Ramsey journeyed to Kernington for the occasion. I wonder if we'll see a train standing on any railroad beds this week.

A rising tide. It's said lifts all boats. Philly may be doing so. But some of its neighborhoods are sinking.

© Jason Thompson is a versatile freelance journalist. E-mail him at jason.thompson@philadelphiapaper.net.

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"Pigeon"
AMY THORPE

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feedback
From our readers

[the naked city]

MUSICAL CHAIRS

For our **Man to Man** package (March 3), the most love was shown for **John Wilkes's profile of Curly Castro**. "I love the Afrodyke," wrote cybernet not commentor Spouting. "The more you attack artists like this in our city I think the more respect top-bop will have in this city. Rapping isn't just about talking about yourself and what you know, but it's about showing the audience how hard and expensive something real, rare and challenging is at the same time. This particular artist disrespects it, and hate people jump on the ground and pick him up." Commenter Alaska felt his readers' messages. "Thanks for recognizing such a true talent and respect MGC. This album is a masterpiece for us."

The Music League featured local hero Karl Wilk's glowing glance for the cover photo, with **Philly's** readers sending praise from **Philly.com**. "It is always cool to **Philly's** power **brotherhood** like you, who manages to reveal something about our city that's been covered over for so long in a recent past. It's equal parts love and hate." — first time he's had a local you with his album? It's wonderful that he has observed and included that... — and I just absolutely."

THE CHIPS FALL

Issue 11's **Philly.com** **Man to Man** **Overheard** column about the **sexual acts of the gambling industry**, "Public Spicing" (March 3) received accolades from one online commenter based in a very distant land: "We are watching you with close interest from Australia. We share the same cause gambling industry where the covered answers are divided up by casino gambling companies, to help off increasingly dating questions. Wilkes will be gambling industry never stop to let that the game is gambling?" Too many offices have witnessed too many marriage break-ups, too many divorces, too many neglected children, too many home losses, too many employee deaths, too many people killed, too many businesses closed and too many people who have committed suicide. The list goes on!" The concerned old job from **David** said: "I agree. I think it's important to know the industry and the industry is here to help it. I mean, according to us before, but maybe all of us should need our behavior on a weekend for fun."

ONE WORD CHECKPOINT

Adrian Grace's positive review of **West Philly** restaurant **Muskegon** ("Not Just a Plateau" **Pizza** March 3) was seconded by a reader who commented with a similar specific opinion: "After several anything checkpoints is what makes me happy, and I love the cash on hand!"

GOOD DAY, BAD DAY

Several people shared in our **Philly** **Overheard** story about a **potential day reporting center** in **Southwest Philly** ("The Cherry in Jail" Feb. 17). Often described the center as providing "mental delinquents, patients and nonviolent offenders" — especially **disruptive** — with job training, mental health care and sometimes housing, instead of sending them to jail. In the online feedback, the first commenter struck a resonant chord: "Congratulations to the city for some forward thinking regarding inmates and their long-term punishment. However, the negative hood issues need to be addressed first, be it drug use. Does the facility have toilet water? Four hands will be in the air and the community's opposition to such a large operation. Something that accident be rid of with overnight issues."

Just shortly before we received this comment, reader "You think it's such a great idea, but I'm not sure on Chestnut Hill." Another one noted: "I feel like the 18th of the article is misleading, it seems as though the community doesn't think the day reporting center and their residents are not feeling it's a good idea for housing, especially in the Philadelphia area. We think the area is mostly homes and has a lot of us with property and there still are people living there and there are day centers. Underneath the residents are the businesses and it's mostly just all residents that are mostly good and people of color knowing that their people don't have the money to fight back and buy them, etc. I also sincerely hope that the city will get day reporting centers, it just seems to me that there is enough dead space in Philly that it should be too hard to find a location to put it where people aren't already living."

THE BEST-DELAYED PLANS

And lastly, a **Philly.com** **Man to Man** **Overheard** column about the **sexual acts of the gambling industry**, "Public Spicing" (March 3) received accolades from one online commenter based in a very distant land: "We are watching you with close interest from Australia. We share the same cause gambling industry where the covered answers are divided up by casino gambling companies, to help off increasingly dating questions. Wilkes will be gambling industry never stop to let that the game is gambling?" Too many offices have witnessed too many marriage break-ups, too many divorces, too many neglected children, too many home losses, too many employee deaths, too many people killed, too many businesses closed and too many people who have committed suicide. The list goes on!" The concerned old job from **David** said: "I agree. I think it's important to know the industry and the industry is here to help it. I mean, according to us before, but maybe all of us should need our behavior on a weekend for fun."

The more you feature artists like Curly Castro in our city, the more respect hip-hop will have.

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What's required is green road paint, a few borrowed PGW barriers, a couple of willing cohorts and someone to hold a flashlight.

explained William Ross, a local business and real-estate agent. But why that particular intersection? And by whom?

"I'll ask the guy who paints the sharrowrock and let you know whether he wants to communicate with you," is what Ross cryptically offered.

"I've been doing it for 52 years!" a non-verbal-cryptic Tom Doyle enthused as he beamed on Tuesday. The first sharrowrock was the work of a group of boys. Doyle is at the time being a state 14-year-old and now the only surviving member. "It was all Irish before the broke back there," he said. "At that time you could go through the neighborhood block by block, the block is Irish, the one Irish."

What's required for the success of the late-winter ritual is green road paint, a few borrowed PGW barriers, a couple of willing cohorts and someone — perhaps Doyle's daughter — to hold a

Sharrowrock

And watching over the process is the holding, red fiberglass tube paper that covers Johnny Maloney's, the Tin-Man restaurant, on the corner of that intersection. Legend has it that a few years back, as Claus de Majo approached, a few employees from Maloney's painted a Maloney flag over the sharrowrock. "Shortly thereafter," according to Ross, "someone walked into Maloney's, ordered a shot and asked for the manager. When the manager came out, he punched the sharrowrock in the jaw for covering over the sharrowrock. Since then there's been an issue Claus de Majo stands."

How does Ross know this really happened? The guy "told me the story himself," said Ross, "and I believe him. But he said it." But "you probably shouldn't use his name."

—Theresa Bivona



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THE WASTE LAND

A NEGLECTED RAILROAD HAS BECOME A NEIGHBORHOOD NIGHTMARE — AND THE CITY HASN'T DONE A THING ABOUT IT.

BY ISAIAH THOMPSON AND ANTHONY CAMPISI

On the way, many terrible things that have happened to Theresa Lago in front of her house, getting stuck in the dirt with a sand spigot is not, if you can believe it, the worst — although that was bad. She was loading the kids into the car for a trip to the beach, and had put on flip-flops. “The needles went right through my heels,” she recalls. Lago now makes regular visits to a doctor for tests. So far, they’ve come back negative. “I never touched a drug in my life,” she swears. “And now I have to deal with this.”

That’s not all she and the other residents of the 300-block of Kensington in Kensington have had to deal with — not by a long shot. In an already rough area (the drug-ridden neighborhood is, among other things, the murder capital of the city), their block, a small sort of bly, once encompassed houses, stands out

Drug dealers, pimps and prostitutes roam the street as all hours. Ambulances arrive daily if not more often, to retrieve the living or dead bodies of people who have overdosed. The sounds of beatings — and, sometimes, pleas for help — make residents up at night.

The people on the block are poor to a single, unique source of their misery: an old, rusty defect railroad bed that passes their houses just below street level — just, that is, out of sight, winding its way through the roughest neighborhoods in the city like a kind of dry river of drugs, prostitution, violence, murder and crime. Their little street happens to be a major access point, and the access isn’t to be easier. The only barrier between this wild world and their front porches is an ancient, crumbling row fence, wide open or just plain missing in several spots on their block alone.

“When you see the line of people going to there, it’s ridiculous,” says Lago.

And so the residents’ lives revolve largely around protecting themselves and their children from the constant danger lurking outside. Last Year, started city workers occasionally has to call ambulances for the people he sees outside outside his window. “You see them walking, then they just fall over,” he remarks.

The Rev Bruce A. Lewis, pastor of the nearby Virgin Mary Church, recalls once when four bodies were recovered from the tracks in a single week. He had to spend last year’s Good Friday going over with his parishioners witnessed, in ruins, an interrupted by the tracks.

Not so the entire limited to drug use and prostitution. “There’s always people coming from the cage so there,” affirms Lago. Not long ago — and this, probably, is the worst thing that’s happened — he saw a dog die; a man and a woman were held up at gunpoint, just down the block from her house, right in front of the tracks.

“We really just left here, forgotten,” is how Lago sums up the situation, as she sits in her living room surrounded by her husband, children, mother-in-law and neighbors, all of the block. “That’s what it feels like.”

Then, indeed, as a story of abandonment: the catastrophic abandonment of Philadelphia by industry, the gradual (and still partial) abandonment of a once-busy railroad by its owners, and, according to residents and community groups, the abandonment by the city of its own people when they used the city street.

Starting from the Delaware River Port, Richmond, the tracks — or rather, the track, now a single narrow railroad track flanked by a stretch of hard, dirty black soil — meander south, right where Lehigh Avenue, Chinatown, and you enter another world. Apart from the same old

THE LEHIGH VIADUCT



THE WASTE LAND

DUMPING GROUNDS The tracks have become a dumping site and a convenient place to get high



track still in use, the land has gone completely wild. It is surprisingly beautiful but deceptively dangerous. Up there, you're on your own.

As the truck approaches the Market-Franklin Line, it decends from above the street to just below it — no more referred to as “the cut” — and things change drastically. Trash is everywhere: heaps of tires, discarded mattresses, used hypodermic syringes. Beneath underpasses are signs of habitation, something like it. And here and there, off to the side, but not exactly hiding, are drug users, taping themselves with heroin.

It wasn't always like this. The vast stretch of rail, the “Richmond Branch,” as it was first dubbed, was a kind of giant monument to the rise and fall of Kensington

steel as the country's industrial heartland. The now-defunct Reading Railroad constructed the branch in the 1840s to service the factories and docks that were sprouting up along the Delaware. At its peak, the 100-foot-wide viaduct handled more than 40 freight trains a day on 11 tracks.

But during the long collapse of Philadelphia's manufacturing might in the 20th century, traffic on the viaduct began a terminal decline. By 1976, when Conrail, the current owner of the railroad, was created by the federal government after a series of railroad bankruptcies, only a few trains a day were still in operation, mostly bringing coal and grain to the port. By the early '80s, even those shipments had ended.

THE RAILROAD HAS BECOME A DE FACTO CRIMINAL HIGHWAY.

Today, only five or six customers use the Truex, Marlin, Trenchard, Port Richmond, and the single remaining track. The others have been torn up, leaving the vast majority of the land unused and unattended.

It's a story by no means uncommon in Philadelphia, where unseemly once thriving industrial sites now sit vacant and abandoned, blighting the neighborhoods they once sustained. The Richmond Line is just one more piece of blighted private property.

What makes it special, though, is its unique propensity to attract crime.

The trucks happen to descend to street level just a block from the 33 and the open-air drug market that exists beneath it. “They buy the drugs on Kensington, and then they come here to get high,” explains one resident of the 300 block of Trenchard, probably the single nearest entrance to the tracks from the 33.

The railroad, police say, has also become a de facto criminal highway. “Burglars use it to back-suspect areas if it helps,” says 26th Police District Capt. Michael Cerna, whose district encompasses Port Richmond. “They use it as an entry point to the residential neighborhoods.” At night, residents say, police helicopters fly overhead.

For these residents and various neighborhood groups, the tracks aren't just some distant crime problem. They're on-site.

“In the winter, when my kids get excited about a snow, I can't let them go outside because of all the needles,” says Len Wolcott, who also lives on the 300 block of Trenchard. “In the summer, it's crazy.”

“I was thinking the other day, my childhood didn't have a childhood where they can go outside and ride their bikes and play. Because we live in this area,” says Lago, who lives a few doors down. “We go up and every day go to work, come home, take care of our families.... There are a lot of good people here that are just left, forgotten.”

“There's a double right. Nobody down here,” says a black-spoken Father Levondowski of Vietnam SVM, Lago's church, right on the other side of the tracks. “We're not seeing a big gain to the streets.”

Lago, her neighbors, her pastor and a slew of other neighborhood activists have complained about the tracks to everyone they can think of: City Council, the police, Conrail, their congressmen — all, Lago says, to no avail.

“Council says... talk to the city,” Lago says. “The city says, ‘What are you talking about, the way to talk to Council?’... The cops say, ‘Don't worry about it, it's under control’ — but I live here! We got to go home, but this is in front of my house.”

“We even went to the congressmen” — Congressman Rob

BY CHRISTOPHER W. KATZ

THE WASTE LAND

WIDE OPEN Theresa Lago (left) and mother-in-law Lydia Lago (right). The photo shows their house, reported by a largely nonexistent fence.



Brady — “and they suggested for us to do nothing. Nothing. . . . They sit any where, let them deal with it.”

Indeed, ask any of the officials you might expect to take charge of the problem, and the fingers quickly start pointing the other way.

Karen Warrington, Rep. Brady's spokeswoman, says no one in the congressman's office has heard anything about the problem, despite the fact that Lago and neighborhood groups assert they contacted Brady's office about the mess.

The Federal Railroad Administration, which regulates railroads, says it doesn't have any powers over “quality-of-life” issues, according to spokesman Rob Felt.

Police officials, while acknowledging the problem, say

their resources are stretched to the max in the neighborhoods affected. “We arrest hundreds of criminals” on or near the tracks, says 36th District Police Capt. Wade Vonnor. “That property is mostly Council property. We really need them to be on board doing that job.”

Asked whether the police could simply provide a heavy permanent presence by the tracks — something like the South Street police detail — 24th District Police Capt. Thomas Davidson paused before answering. “That’s the thought of that. I don’t like it.”

The District Attorney's Office doesn't target any specific area for crackdowns on drug use and distribution, according to spokeswoman Tasha Auerman.

The Department of Licenses and Inspection, nor-

“YOU KNOW WHAT THEY SAY? POLICE YOURSELVES.”

mally charged with taking abandoned landfills to task, says it has no authority over railroads. That's the State's Department's job, says spokeswoman Maureen Kennedy.

The State's Department forwarded questions to the Managing Director's Office.

A week after City Paper made its first call to the city on this issue, Deputy Managing Director Bridget Collins-Green could not be reached to provide any solid information about the problem, though she did suggest that the city could probably use Council for violations of the city's property maintenance code and take it to court if it didn't comply. But she had no knowledge about any previous or planned enforcement actions by the city — and wouldn't by her deadline, a day later.

“Absolute insanity,” says Laura Bennebroth of the New Kensington Community Development Corporation (NKCCDC), which CP describes the city's response thus far. “The city has a lot of dedicated people,” she adds.

It's hard to imagine a similarly lackluster response in, say, Beacon Hill Square. It's probably worth noting that Kensington is one of the most politically and administratively perestroied neighborhoods in the city — meaning it's hard to get attention.

“We sit on the edges of three different police districts, we're divided by two City Council districts. It's a recipe for failure,” sums up Father Levesque's. “From the city's perspective, from the police perspective, you know what they say? Police yourselves. ‘Whatever the case, their answer is that yourself. Police yourself. Govern yourself.’ . . . You can't even call it blight anymore.”

There's one party whose responsibility, you'd think, is clear: the railroad's owners, Council.

Last week, a coalition of community groups and a small Kensington out-group, without any particular support from the city, for a long-anticipated meeting with Council executives.

The mood was cordial — hopeful, even — but with an undercurrent of desperation. Staff members of Victorian BYW had spent the day prior at the tracks taking photos — for about two minutes, that is, until Sister Karen Green and Mary Brown of the Archdiocese of Philadelphia's Office of Community Development were spotted and had to flee from a group of men through a hole in the fence. Their photographs — showing mounds of trash piles of needles and ropes, many openings in the railroad's molding iron fence — made for a poignant backdrop as they and the other group sat, finally, face to face with Council.

PHOTOGRAPH BY JEFFREY M. HARRIS FOR THE BOSTON GLOBE

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THE WASTE LAND

TRAILING OFF: A wall swath of land, the viaduct now can be seen as a forgotten monument to the city's once-thriving industrial past



The railroad company, single-track Council's Thomas Hines, has made efforts to clean up the area. Some time ago, the company removed 85 abandoned cars from the tracks. They finally put up a cyclone fence, he said, only to find it gone a week later. "My saying is that fences are for honest people," he said.

Council did not like the situation any more than anyone else, added Council lawyer Jeanne M. Broder, pointing out that the company has to hire extra security to accompany its workers.

But the executives seemed reluctant to take responsibility for the problem, blaming the state of the neighborhood instead for the condition of their property. "The neighborhood has changed, unfortunately," said Broder.

Community leaders saw things somewhat differently.

"When you look at the photographs," brooded Brother Joe Dudak, development manager for the Araboson's Community Development Office, "you see fences in the distance and haven't been attended to."

Indeed, it didn't take CP much time to see that the iron fences separating the tracks from the street in that area were extremely old and, in many places, functionally useless—a point which Brother Joe had acknowledged later over the phone. "That's fencing probably put up by the Reading Railroad 50 years ago."

And why, in 34 years, hasn't it been replaced?

"Fencing tends to be a situation that over time doesn't work very well," he says.

"YOU SEE FENCES ARE DOWN AND HAVEN'T BEEN ATTENDED TO."

Council doesn't currently have a single security camera mounted on the viaduct. Asked whether the company has its own police force, Broder says it uses rail police, and that "they're used to working and operations in more run-of-the-mill" but that "the scope of the problem is so large and so acute that it's very hard to stop a limited project."

It's questionable how active that force is. CP has no evidence of law enforcement of any kind while on the tracks. Brother Dudak recently walked the entire length of the passage. "We were up there for hours, and I said, 'Well, I'd stay up here until the police run me off.' I didn't expect that would happen! But, obviously, it didn't."

What these groups want most is for Council to consent to destroying and re-erecting the tracks, at least the most crime-ridden parts of them. In return, they'll take responsibility for recruiting volunteers and/or paid staff to help maintain the area outside the fencing and to make sure the fencing stays closed.

Under the recently de-funded Community Land Care program, granted out by the Council of the Hispanic Association of Contractors & Interpreneurs, "We went out and cleaned it, and maintained them for three years. We have the experience, we have the people."

These groups now live/continuously optimize that they can work something out with Council. Some even have bigger plans — NCRDC executive director Sandy Salzman wants to use the viaduct, with space on it to the one working rail track become a rule-to-rule park, along the lines of the High Line park in New York City. It is, she points out, "really beautiful up there." The city's Commerce Department wants to use the viaduct take on a larger role in developing new industry along the Delaware waterfront, as called for in the city's new master plan, the Commerce Department's Jon Ralston said at the meeting.

If the railroad isn't cooperative, it's not clear what, anything, the city will be willing to do about it. First and Seventh District Councilmembers Frank DiCicco and Mario Quaresima-Schuch did send a copy to the meeting, but neither spoke to CP for this story. For all the Nader administration's big-city talk — "Guns on the waterfront, the city master plan — the nightmare railroad bed is a striking reminder of how much of the city has been left behind by industry, by the brown-gold by the tracks (local groups are trying to organize on all the intentions surrounding the Kensington Shovel). It's a reminder of all the progress the city isn't making in redressing itself."

Without political support — and the will of city officials — all these remarks are as right now as ice. So far, they're still talking early.

Broader changes are being implemented, as you can see from the photo.

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By A. J. Anderson

► **EVERYTHING'S COMING UP ROSES** and most likely to now that the **Philadelphia International Flower Show** is wrapping up and **National Medical Day** is here. Somewhere between the best and the best is **Brooklyn Zoo**. The soon-to-be-dingy showstopper of the Philly Zoo — are they dead? Are they not? — **Glenn** who was caught with Cooper at the Zoo on Sunday. (And it's a great!) The only thing more drawn-out than the PRC's PRC may be the drama of the Corbett budget cuts. Cool. ► It's amazing. A local business is become one of the preferred places for jazz musicians to play and one of the best places to really listen to the music — an intimate space without boundary between the performers and the audience." said **Matthew "Freddy" Feldman**, which issued how his **Lucky Old Souls** night at **Woodrow** got so popular. Popular enough that the **Blue** is a Philadelphia event celebrates its second anniversary March 11 with a dinner, musical, and **Lower Merion** (Brooklyn Museum) and **Glenn** who was caught with Cooper at the Zoo on Sunday. (And it's a great!) The only thing more drawn-out than the PRC's PRC may be the drama of the Corbett budget cuts. Cool. ► It's amazing. A local business is become one of the preferred places for jazz musicians to play and one of the best places to really listen to the music — an intimate space without boundary between the performers and the audience." said **Matthew "Freddy" Feldman**, which issued how his **Lucky Old Souls** night at **Woodrow** got so popular.

THE LUCKY OLD SOULS. The members of the band — from left: Steve Lehman, Tyshawn Sorey and Vijay Iyer — making together in the group solo for a series of shows at Christ Church Neighborhood House.



(Jesse)

PARTING COMPANY

Modern jazz collective Fieldwork gets together and goes to places this weekend
By Shaun Brady

Until now, **Artists Workshop's** "Composer Portraits" series has consisted of concerts by a variety of ensembles focusing on music composed by a single artist. The latest installment flips the equation around. It was, in essence, a group portrait of the collective **Fieldwork**. Over the course of three concerts, the members of **Fieldwork** — pianist Vijay Iyer, the accomplished Steve Lehman and drummer Tyshawn Sorey, each one of the most successful voices in modern jazz — will present their music as a group and split apart to present solo chamber pieces.

"It's a chance to see how each of our ideas and perspectives on music sounds and feels outside of the context of **Fieldwork**," says Lehman, "and identify that will three roles that change and distinctive about **Fieldwork** when the three of us come together versus what happens when we're working on our own music in isolation. It will be an example of how we bring our own personal perspective with music into the collective and share that content."

The series starts with Sorey's epic "For Kathy Change," a 3-1/2-hour piece for a five-piece ensemble dedicated to the titular **Charles Amurem** performance artist and political activist who killed himself as an act of self-censorship on the U.S. Navy campus in 2006.

"She was a lover of freedom in the highest order that anyone could

possibly imagine," Sorey says of Change. "She stood firm but she believed in, which is what I'm about through my music. I don't think music is separate from world issues. I feel that all of my music manifests the line of thinking about world peace and sharing the experience together in a very positive and healthy environment."

While Sorey makes his point explicit through his solo piece, the collective music of **Fieldwork** is much more recognizable through an intellectual abstraction, the collaboration of three of the music's most educated conceptualists and technical experimentalists. Asked about the process of composing, all three mention the

phrase "collective material," explaining that pieces by each of the trio are transformed and rearranged by the collective.

"Usually we focus on the standard standards of a given composition, wherever we write it," Iyer says. "Incredibly this involves cycling songs very fast

The series starts with Sorey's 3-1/2-hour epic "For Kathy Change."

first portion of it for maybe an hour at a time in order to figure out how to do it correctly. Usually in the course of that hour focusing on, say, a single measure of music, we start messing with it, 'warping' or expanding it, and finding some related issues in metrics. Over time this helps us discover interpretive and improvisational possibilities with the selected material."

Iyer joined **Fieldwork** with accomplished **Anton Stewart** and drummer **Eliot Kavey**, with whom he recorded the trio's 2008 debut, **Star Leaf Plaster**. Lehman was in place for the 2005 follow-up,

— continued on page 30



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Parting Company
 PHILADELPHIA CITY REPORT

"With Mutations I simply mean to suggest that we are all mutants," says Iyer.

Someday, Progress, and the current landscape in place the following year, you can say the national, intricate 2004 CD Door.

"These guys are both totally best-laid, intense and creative, and have cultivated intricate knowledge of a huge range of music," Iyer says of his current transients. "They are constantly challenging themselves, taking risks, making surprising choices, and breaking new ground. I think the openness to possibility and the spectrum of musical references is broader than in any context I've ever been in, and also the commitment to innovation and the search for new sounds from the outside is more radical than anywhere else that I've experienced. It seems a lot from them and they actually keep me on my toes."

The final concert offers chamber works by Lehar and Iyer performed by the groundbreaking JACK Quartet. Lehar's "Not Ben Neilsen" was written as an extension of the piece, rhythmically complex material he conceived for his own ensemble. A doctoral candidate at Columbia University, Lehar has studied spectral harmony, an approach to composition involving mathematical analysis of the sound spectrum, with composer Tristan Murail and originates that thinking into his own music.

Iyer's "Mutations I-IV" condenses sections of passages, structural arrangements, and electronic to explore ideas of traditional musical concepts "mutated" by the introduction of noise. "With Mutations I simply mean to suggest that we are all mutants," Iyer says, "combining, creating, dynamic products of our heredity and our environments, variations on a theme, comparisons of difference, embodiments of change."

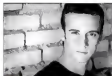
In other words, heady stuff, but not in precise at the end of the night of urgency or consciousness that make the last year true. Fieldwork actually possesses these qualities even as they expand the definition involved.

by_jenady@citypaper.net

PHILADELPHIA CITY REPORT
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AN HONEST PUCK

Dave Johnson takes a truer tack on that shrewd and knavish sprite. By Bruce Walsh



Curtain. DeMille's stands atop a half-constructed stage at St. Stephen's Theater during a recent rehearsal. "Here comes my messenger. How now, and spirit? What night-male news about this I wanted you?"

If you've seen enough *Midsummer Night's Dream* productions, you are no doubt now expecting that colorized, naughty little messenger to trip-up across the stage—expectant and goggle on low-kate-aid, Dave Johnson enters withering, looking sinister toward Oberon. His movements appear to be part sleep-dance, part droll, darkly part-kissed.

"My mistress with a monster at its love," he says, squintily. And one moment that statement cuts a big deeper than a couple winks.

► **"THE FIRST CONVERSATION** I had with the costume designer I said that I felt that Puck was the kind of creature that you discover in the desert, and maybe you feel like approaching it, but then it snarls, and it's terrifying," says Johnson, sitting in Lerner's basement rehearsal space. "It's the kind of thing that makes male people say, 'I'm not sure we should touch this.'"

Over the last three weeks, Johnson has attempted to carve out in men, very personal interpretations of Oberon's attitudes and sentiment, and Lerner/Theater Co. director Charles McMillon has more than encouraged him. "I think people make a huge mistake with Puck," says McMillon. "They see him as this unpredictable character, so they play him in this eerily high-energy kind of way. As opposed to me, maybe that's just different—it doesn't run in the normal channels. It's the madman or who should be an edge. Not Puck."

McMillon is clearly attempting to steer away from preconceived notions of Shakespeare's miscreant as merely. He has loaded the cast with local performers like David Swamy, Bradley E. Wrenn, Lee Ann Knoll and Charlotte Ford. Each has experience building their specific, idiosyncratic characters—often working in non-traditional settings, from cabaret stages to street-theater shows.

Johnson has the slightly sinister look that the production

ed from *U2* in 2003, but didn't find his niche in Philly until four years later, with the unexpected Fringe hit *The Jersey Devil*—a send-up of Victorian-era horror themes Johnson created and performed in the piece on a stage with three other cast-friends. The group is now called *First Person Arts*, and has since worked with director Adrienne Mishkin (*The Ghost Squad*) and Play Group's Dan Rothberg (*The Assassination*). *Plays* increase offbeat, highly physical comedy.

"I think Dave's at his best when he gets to play a comedic outsider, the kind of role that shakes up the rest of the show," says Mackey via e-mail. "That sensibility—and the improvisation that goes with it—is exciting, because audiences can feel that he's a bit of a wild card."

► **JOHNSON SETS UP** straight, in his director's the just realized something? "I don't think I've ever been interviewed before. I'm not sure how to do this."

While he has played comedic roles with male companies all over Philly, he admits there is a different level of attention that comes with one of the Bard's classic misers. Plus, he's chosen a role less involved with that very character. One means that he's taken another when he talks about his costume leather pants and a bare chest. "When I saw it, I knew I wasn't going to spend any money to have this month, and I was definitely going to do some research," he says, and takes a golden-god snail, thinking over what he just said with a look of concern. But then he suddenly lets out a nervous laugh, as if he just realized that he doesn't give a shit about expectations. And neither does Puck.

(Editorial@citypaper.net)

▲ A Midsummer Night's Dream runs through April 15, 8:30 PM, St. Stephen's Theater, 303 Walnut St., 212 693-0300, www.theatercompany.org



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DANCE OF CHANCE

PHILADELPHIA IS KNOWN for its impressive roster of trapeze acts, but last Saturday night's performance was extra notable because it was unplanned.

It rained about half of the show, so the dancers were suddenly required during the final piece of the Saturday matinee. Consequently, all but one of the subscribers who expected to get swapped for the remainder of the show's run here. Four weeks from the experience were quickly welcomed and then performed with such aplomb you wouldn't have known anything was even more than the pre-show announcement about changes to the program, including how Kenna Jaworski, the company's associate artistic director, would be joining dancing.

The revised program offered an entertaining survey of the varied creative inclinations of the Philadelphia-based company. With the exuberant *Waltzland* (1993), one of *Philadel*'s earliest works, you see how the troupe created a story around the cast. The dancers continuously crossed the stage while engaging in a series of gentle, sexual handshakes and embraces.

The *Transformation* (2009) offered a splendid example of how the company creates a narrative (and outstanding) musical through dance and light. Behind a scrim, a large hand descended upon a female, initially pulling off her head, and then after some quick twists, reshaping her body into a dog-like played with. An often happens with *Philadel*'s truly fantastical works, *The Transformation* elicited a subtle "oh" of amazement.

Along with dance play, *Philadel* is likely best known for its ability to architect the human form in extraordinary ways. Images of multiple bodies coloring in fascinating configurations are highlights of the company's popular *Waltzland*, and watching such constructions evolve live on stage is a treat. Yet the *Transformation* (1997), featuring four muscular males, goes further — there's no obvious theme about anatomy or relationships and how we support one another in times of need.

With these and three other selections, *Philadel* consistently pushed the possibilities of human movement. Certain moves seemed improbable, if not impossible, yet we can see them with our own eyes. And although some of the night's works were sensual, the company's underlying attitude is always one of playful exploration.

Michael J. Annenberg Center for the Performing Arts

—David Kessler

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onpointe
OF DANCE REVIEW

[rock/pop]

THE NEW HOT ROCK

> **"IF YOU'RE GOING** to be a restless soul (Then you're gonna be so, so tired)," Carrie Brownstein yelps on **Wild Flag's** "Fucking Circus." She should know. In the past year, she's worked as a book, writer, and co-starred in an EPC comedy series and started her first band since Sleater-Kinney went on hiatus in 2006.

It was the last of these that brought her to Johnny Iwama's on Sunday. To focus on Iwama's role as the guest of Wild Flag, but the alternative is to approach it as a rags-to-riches, which would imply something less explicit, with more ego and pretension. Still, you can't dispute the guitarist's pedigree: just four months after their first show and with only a 7-inch vinyl to their credit, they play sold-out shows to frenzied fans who don't even know what they'll sound like. The short answer: They sound like a bad-ass rock band.

The larger answer: Wild Flag is a badass rock band, not a recipe. You can't just take one world-class drummer (Joan Wasser), two guitar heroes (Brownstein and Mary Timony), and one seasoned keyboard player (Gibson Coleman) and know exactly how they're going to taste. But you can't blame the crowd for expecting something deluxe.

The screaming started even before the group took the stage, as they came through the stage door, and it got louder while they set up their gear; only the roar of the guitars could drown out the whistles. Wild Flag did not disappoint—at the end of their hourlong, 13-song set, after one final drum solo, the crowd went stranger still.

Brownstein and Timony are a pair of likable free-spirits, taking turns on lead guitar and vocals, and providing solid support



on rhythm guitar. Timony closed on the eye-popping "Guns Barkouries," while Brownstein worked herself into a frothy "Hercules," a classic rock song.

They've got the moves down, too. The more controlled Timony mesmerized the guitar geeks in the audience with a finger-picked solo on "Amberque," earning her abundant Girl Rock Philly probe, the more unbridled Brownstein knocked over a couple of bar stools and broke a glass with her kicks. Both women wound up on the floor—warty, triumphant and owning the man and the room.

The chemistry is no surprise. Brownstein and Timony teamed up in *The Spine* in 1999 for one year of an EP, and, of course, Brownstein and Wasser played together for a decade in Sleater-Kinney. But Wild Flag's secret weapon is the vocal interplay between Wasser and Cole (a Minotaur), who moonlight together as the Rhinoceros Hercules. Their harmonies enhanced the songs with a

[arts & entertainment]

overtones that belated out the basslines.

One victory lap, Wild Flag ran through a two-song encore of retro rock. Timony took the lead for the Rolling Stones' "Beast of Berlin," then Brownstein surrendered her guitar for a blistering take on Patti Smith Group's "Rok the Angels," leading the crowd in the "Wild! Wild! Wild! Wild!" chorus. By then, everyone was so, so tired. And that's all Wild Flag, Johnny Iwama's, March 6.

—M. J. Kline

mkline@westpaper.net


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performances
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Friday, March 11
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dj vito g & maria laina
11pm - 2am



Saturday, March 12
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[expect chemistry and alchemy]

expect chemistry and alchemy



LONGWOLF: YouWadd plays the First Unintentional Churchgoer.

[illegible]

THE REVIEW

3.10

Free software

+ NICOLE ATKINS
& THE BLACK SEA

Norfolk Adkins first scored, 2007's *Nightmare City*, was a parody of rag Indian attire with echoes of Ray Orbison and Phil Spector. The comedian

A shy grin and near-silent *Ministry of Nature* (Harcourt) The literature that the film retroflects leads her postulant for his lively but faded, but suggests a sturdy country youth and optimism into the moon along with some into ready fiery passion. Regardless of the setting, *Adrian* wears — a horse to be reckoned with — a hearty, but generous and powerful commitment of Niall Coss, or perhaps more accurately James Lewis, but with a sophisticated quiver worthy of some bygone Grand Ole Opry days.

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Abstract

+ YELAWOLF

Procter and Gamble MC'side World's
Bazaar has been growing recently
thanks to its well received
merchandise including with Fam-
ous's Mouths Records. Housi-

ing out the bill are Kennedy's new entourage's Cybil De Prince and Phyllis' concerned Reef. The Last Chance Strong bill, start to finish.

Acoustic Emission

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Coke Co. Prison, near the First Court
Four Unhappy Chances, 1918 (Revised)
By J. H. (1918) 1918. www.cokecohistory.com.

Pharmacy

3.11

Journal of

+ HELP! I'M A ROCK!

In this whimsical *Wolfe* trunk show, sensory-friendly network and experiments juggle readings and mingle Chiklis's book of literature. Kuhlmann (18) can generally stay within the realm of cute and funny for his acrobatic stunts and improvisations — but

add a little French Zappa the countryman as an alternative. But, and these multi-face putative book reviewers book out, channeling Zappa's sentiment for ugly-herds and off-kilter melodies. Basically this is only one kind of them.

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Intensity

**+ MICHAEL
IAN BLACK**

Thanks to VH1, everyone knows what Michael Van Dyke was up to in the '80s. But on Friday, the once-dan-dip-dip-dip star puts his Radio's Cuts aside to record his Comedy Central stand-up special, *Very Funny: Live at the Time*. So what's he doing on camera if the funny man drew inspiration from personal experience, on-stage material that'll be both hilarious and

laughed and said you, Earl Kinnear, I was the Santa that he has some special trucks up into stores for Philadelphia. "There will be a 30-second dance tribute to Ben Franklin." The Countess: www.milhouse.com.

— *William F. Buckley*

Pl. March 11. Found Myra fairly alone in field? EN Twisted, 100 dead in 100 1000 still alone very. Birds in air and some birds in a few streets, mostly in air.

agrees, and the whole group
The Kian's Honor.

—**Shirley Williams**

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[answer: no]

+ DANCING
WITH MYSELF

[Abstract]

+ PIFFARO

How about a little avant-garde Italian music? Avant-garde even now. With century, that is, is, fortunately, too much one still sound fresh—even new in corrupted ears, especially in a rebarbative Italy's world class avant-garde-music is Piffano. They will play the most rigid, de-mo and resistance of the city of Pissano, which at the time entered in a bright new style of music. The band will be joined by guests in their home.

He learned to go to high school, and the sentiments still hold ideologically true. The only song you've heard prophesying that STT is to be maintained. In celebration of our good friend Steve Palmer and Frankie Wiggins, Secret Service is throwing an adult-only soiree to celebrate roadside performances by Matt Molyneux, Chazzy DelDeffice and the Liberty-Cox Gangs that took around for the past three dance parties if you want to perform some early rhymes of your own. Last night it was open to all.



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2. Rose National "Milk and Honey"
3. Orange "Milk and Honey"
4. Cedar "Milk and Honey"
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6. Rusty "Milk and Honey"
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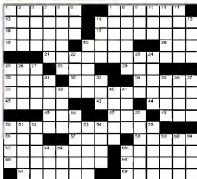
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By Dave Luzzo

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HOLDING DOWN A nondescript box of a space car, the near-silent sporty 2010 Smart car, between "What and Local," Yonaka Sato optimizes the humble budget sushi spot: minimal décor, a kitchen converted off by a bit of carters, a seat by "wee" "OPEN" sign outside, and minimalist dining room with an optional M3 Turbo for those seeking a bit of one corner. Low prices mean pleasing the thrifty male reader a job on Park City Run and Drive! WUBBY! —but I think that you get what you pay for.

Taken for its price, "SeaWind Regular" stood, during its mid-afternoon sale and a week's end, time for the battery but none of white, true being the best. ACHIEVE it was not. Down the street, a competitor charges nearly 100 baht more for two lower cuts of fish. But it doesn't really matter how plentiful fish is, as we know it's a buck economy—some dishes prices are downright and bright, while others, possibly notably the all-the-common blue, are more of a bluff. When we looked across an outdoor seafood stall, one fisherman ordered an eight-year-old, the spot came out nice, while his counterpart brought in a small, rather tough.

There are hints and clues among the items, of course, too. One night's menu—wrapped in a special with shrimp plump, succulent and fragrant—could be coconut chips, a possibly sweet delight. Another night's "Crusty Hums" roll and duck—kindly deep-fried—could be the promised to containments like eggs, duck or fish in a little red sauce, not to mention confusingly random mix of various cooked items. (Of course, we'll take the menu, but it's definitely up to you—*and* these little buns for what it's worth.)

Yamaki's gimmicky name ("Spicy Girl" not was as cool as its already anachronistic cup of hot, white "Fuji Roll," bewitched up with spicy salmon skin and crispier lettuce atop kani and avocado, dominated the brunch department. But the sushi stand's strongest specialty roll is also the one I'm most conflicted over: I listed under the "Crave or Steer" section of the menu, known as "Black Pepper NY Strip," combines chateaubriest meat, plus squigly tempura cheese, inside a wagyu-rice-stuffed (I should add) lettuce so very wrong — yet the \$5.95 price beckons us onward.

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BLOODY GOOD: One of Dundee's chief Robert Adams' best defenses is not to get involved: stop eating of black pudding, or blood sausage.

Journal of Management Inquiry 22(1)

1. *Introduction*

THIS OLD HOUSE

Stephen Starr puts some English on it at the wacky, winding Dandelion. **By Adam Eruse**

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Light & Vision

R The cypress-like bushes make a pretty smile and started up the flower-carpet cascade to the second-story dining room of The Denison. Bounding across two 18th Street properties, this is Stephen Stiller's most elaborate stage yet, a lush, kitschy theatrical space where tendered warthog heads nod from the walls, and fireplaces spout saucers straight out of *Charlie's Angels* for the dog-leg side road

"Your knocked at the door" reads the sign emblazoned on the main (East) entrance. "Faith Answered. No one was there."



Atmosphere playing as large a role as food is a *Starr* constant, and for *The Dandelion*, designer Shavira Wasserman has wrought an even more free-wheeling than her *Parc*—but no less finely tuned. The red's certain magic inheriting these old buildings, moving under the creaky floorboards and behind the faded wallpaper

The rose-scented Scotch Honeyuckle and the Bear Flip, an eyebrow-raising drink of rum, stout, raw egg, orange marmalade and grated nutmeg ("Better than it sounds," the waitress assured), were rather slow to arrive. At least she was right about the Bear Flip: Served in a hot fopart, it was like a graciously frosty, with a subtle chocolate/brandy flavor.

The food came quickly though, the Berkshire pork pate arriving as a fine introduction to chef Robert Adams, a 40-year-old Englishman with effulgent abilities as the head. The plate provided a frosty journey, pig being a perfect backdrop to lashings of bread, parsi-dish chutney, liver, foie gras, omelette, and a bit of the right sort of French.

Five great-foods even better: Home is a gourmet pub-served and served with one beam, balsamic should go with a strong-side up duck eggplant in the first — something. Akins used to do it at his brother's Ben's Michelin-starred restaurant in London. He's convinced no man looks as good when the olive oil has and cheese, and he's gotten Ritzkowsky promises to try brick building when they'll be like go for the ladylike (and favorable) butter lettuce and set dappled with honey-vinagrette. Akins reports his blood sausage, but he'll only want it (the same of the omelette) in a dish, so we'll be the same.

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+ This Old House
see 10th anniversary page 41

"On a busy Saturday, we're doing 650 covers." They seat 160.

most. The perfume curdled through the scullery that the only message had been left, a smoldering wall-and-carpet room from a carpet of wilted Brussels and frumpy apple parsnips.

Adams has cooked either in England or New York his whole career, and before coming down to do a tasting for Thrive, he'd never been to Philly. Now he rents a room on Tasker, and judging from the crowds, he's the toast of that suburb. "On a busy Saturday, we're doing 650 covers," Adams estimates. The Doubletree needs 160.

Adams is, especially when part of a few minutes after opening one's mouth. The first drink was a simple, a rich sauce of parmesan and tomato sauce. English oaks like flower. Two bottles of beer, a perching the drink handles like badinage. I ended her for 10 years. I understand what that is like. Two minutes ticked by. Four more passed while I looked at the Taylor chandelier and the giant cow statue up in the rafters. I waited another two minutes before a breathtaking my apple-logged salad to a window-front two-top-and-for a wave, speedily waitress. He never dog a bartender for being busy, but at least she'll be and tell me you'll be right with me.

The evening it is in the dining room — when I was unfortunately recognized to once as I walked in — the staff went on top of me like insects at a show table. It was a torrent of white noise, disconcerting with fresh air, clean napkins and delicious table-cleaning. On coffee sat, Doubletree didn't drop, now never even allowed the water glasses to get perturbed.

And yet knowing I was there didn't prevent the overcooking of sticky ribs, pulling for a leathery consistency or going full-on overcooked on the pan-fried meatloaf and salmon fillet. Other clips were more as exceptions than execution. Adams might have carry and midlifers, but nobody at any table had the party pants of the day beneath a beautiful pink-sheened black hair. And while I appreciate that the cottons of the dress on the dress board are housemade, the driver distracted from the Quaker shudder, like a blue and Corbally they're supposed to identify rapidly. The honey, quince paste and grape chutney marmalade, were used everywhere.

Though not locally raised, no one never ordered me, the LaFayette strip steak was worthy of Barbeque Prime, nothing with traces of 30-day dry-aged muck and no perfectly cooked as the fishy Chateaux and coconuts. Yards here better. "I was almost about putting fish and chips on the menu," Adams says, "and it's our top seller." The meat, he from in bed fat. It takes 200 pounds of raw fat and New York strip-steakings to get to six hours to transform into enough liquid-fat to fill a deep-fryer; a process completed two to three times a week. "You can taste the lard in the substantial, savory taste of oil and thick-cut collard.

Refresh with the Blue Moon, whose sleepy edging curl below a cool composition of pumkin fruit, coconut, orange, orange leaves and vanilla Chantilly cream. After Adams was counting precisely of chips and beef fat, something that light felt overpowering. So does The Doubletree, which, beneath all the dress and plaid skirts and floral print paper, is actually a pretty good restaurant.

(Adams: email@gracetavern.net)

[this week in eats]

food & drink

+ WHAT'S COOKING



Chef's Collaboration at The Corner The, March 25, 8 & 10pm, \$10 ► John Truss of The Corner (seated front left) has organized local chefs — David Katz of Mizzi, Andrew Wood of Pink, Peter Woolsey of Bistrot La Mairie and Matt Levine of Adams — to participate in this multi-course dinner focusing on "modern takes on American comfort food." Expect dishes like Kevin's "Cochon du lait" with lush hollandaise-eyed pea stew, David Brunselle's potato, green tomato marmalade and Croque moustard, or Truss' cornbread and egg cornbread with pickled pickled pork. The Corner, 300 S. 21st St., 215-625-7500, thecornerphilly.com

Third Annual Blood Brunch at Johnny Brenda's Sat, March 24, 11a-m-3pm, pay-as-you-go ► JB's will be tapping more than 10 craft drinks this weekend — Dick Street's Stateline Brack, Duffin Road's Cherry Shrub and PBC's Blackstone Brack, to name a few — in a full-on brunchy fix. The usual brunch menu will be provided with an added full Irish breakfast. (For the season for black pudding and Irish breakfast, Johnny Brenda's, 1504 N. Frankford Ave., 215-725-9654, johnnybrendas.com)

A Taste of Philadelphia by Quince Productions Sat, March 25, 6pm, \$28 ► Take part in a marriage of visual and culinary arts by joining Quince at the Artists' House Gallery. Chef out work from emerging painters and illustrators while you graze on fare provided by Quince Trading Co. Trus, Katz, La, Mizzi, Wood, 5411 Kabab House and Terrell. Naled Chocobelli's got the music covered. A refill — including prosecco on tap in a welcome trip — is also in order. The Artists' House Gallery, 57 N. Second St., 215-627-3065, quinceproductions.com

Zeus Presents The Knecker Carnival The, March 27, 6pm, \$25 (includes food only) ► As a light-hearted alternative to St. Patrick's Day, Zebo will be hosting a carnival centered upon Eastern European carnival music, complete with a Euro-themed "Waltz of the West." Philadelphia Orchestra performs the classical kimer music, and Michael Sokolov will present a musical composition of blarney, berber, schnitzel, knochenbrot and other Eastern European delights. For-sale tickets and other delights will be available at the bar in the cafe. Zebo, 237 St. James Place, 215-625-8800, johnnybrendas.com

—Laura Rose Purdy

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• NOW SEATING

The Farm and Fishermen | Chaffing couple Jordan and Calleen Lawler taught debut *The Farm and Fishermen*, a 30-seat BYOB in the former Paul Aron restaurant both, the Lawlers put in a bunch of time cooking in New York — Calleen at the blues of B&B Market and Pauline. Jordan most recently as chef de cuisine at Don Weber's Nue Hall at Stone House — before returning to Philly to open their own joint. The intensive setting will allow them to stretch up the seasonal and locally sourced menu. Frequently Opening dishes include a confit of fish, fish atop a warm fingerling salad with local yogurt, a pan-seared wrapped poached farm egg over kale, and Lancaster County chicken with pickled brussels sprouts, and a whole and robust roasted carrots. The restaurant is open for dinner Tuesday to Sunday from 5 to 10 p.m. (1200 Pine St., 267-687-1555, thefarmandfishermen.com).

• WAITING LIST

Hop Sing Laundry | Opening in early spring, Hop Sing Laundry is a shrouded-in-mystery craft cocktail operation on the 1000 block of Race Street in Chinatown. Here's what we do know: The restaurant's proprietors, Lee, is building a 40-foot-longer that will hold close to 1,000 bottles of booze. Enter off the street and you'll end up under no operational shoe-shine stand that'll double as a waiting area. In the bar's first few weeks of operation, management will distribute cards good for complimentary drinks, guests will vote on their faves as a means of upturning up the menu. 1029 Race St.

• LITTLE BITTLES

Miso & Neri | Germantown Ave., from chef Chip Roman and Jason Chivonicki will open on March 26. **El Estero La Minette** | 603 S. 3rd St. has completed an expansion of its bar, it now has room for eight.

Hot & Not | Please send restaurant news to drew.labor@philly.com or call 215-737-4466 ext. 238.

[i love you, i hate you]

SLAM DOWN THE CURTAIN

Dear Author: Thank you for 3 years of your constant love, encouragement, advice, information to build up! I find you to be encouraging and useful. I will be glad to see you again. I want to stay until I never have to see your discolored, ink-like, smudged, stained, and sometimes broken.

CONCLUSION

I don't get you out of my head. Everyday I see you at work, I get so excited. I am hoping that you will ask me-out for a few drinks after work or maybe a ride home from work sometime. I had a wonderful ride down about you the other night. Maybe as a ride home I could tell you about it.

CLINT-DUMPS

I love trash really but there are a few things I despise: all the old people I constantly see walking, bags and garbage down the street, driving in the street. What the fuck is wrong with you? What do you think this state goes? Well it's not me it's all of us but you did have to check yourself. You are one of the supreme and the supreme you put their glory into isolation. The genius among the genius rules right off your face and with street is the Logic Machine, from your car, that with it.

CONCLUSIONS

Yes, I've been hurt, accused, lied about, lied to and lied by. But I will always have a conscience and you I know that. That doesn't mean I won't mention to others I read your post and that I'll be on your warpath but I don't change a thing about People Do change I have! I've had some remnants of your old girlfriend following around, your "piss" your "bombs" but now I'm better version of myself. Life has been good to me, I've been able to find a job, I've been able to buy my first car, my first house, I've grown up I thought my world was to never change, I was naive about that, but maybe I was told NEVER live again, it's change has a heart, not change and grow, and there you had some one else to accuse me of to make you feel better again, I love you, I ALWAYS will but I am no longer an item with you, as heartless as that may seem to be, the only thing I need from you that you will be able to do is help you to find a way to let me know that you are still here. We should be able to be friends, you are one of the only people that would not use me as an excuse.

FOOD CLUMP

I recently was at this well known bar at 4th and whenever the other halfy is here assumed for 20 years and I can't understand why this place exists. The food is not good and the creepy manager followed me around the bar for my number. The bathroom was small on half and most staff was lonely and angry people. I just want to tell everyone who works there to go fuck yourselves. They all suckles but if you don't just tell yourself I hate this place and its staff. I can't believe they don't tell someone who can't handle wings and can't eat cheese a "Che!" I was never just running around and everyone acted like it was so weird. I have never seen anyone there before.

HAUTE VOIX

You are making me start to hate you more and more and sometimes I just don't know what to do with myself! I think about how you said we were enemies and I thought you had been right."

thought I was in love with you but I am not! I am tired of the whole fucking thing! And when you need money again someone of those babies that you are fucking to give you some more (please!) I am through. I'll money as my money, if you can't pay your fucking rent and you need to move back to with your fucking mom? I am tired of the whole thing and it is the last! Don't contact me again. Adios

14. ONE YEAR TWO MONTHS

Fanta, you're the brainfart that I have ever had, no wonder I married you... I agree, it totally sucks when we fight, but wouldn't you rather have

SUMMARY

I know you don't want to lose this, but I still love you so much. There isn't anything I wouldn't do. You must see it's not wrong like a chegg puppy. I'm not that. You want me to not give up on what we put into, and I go back to the other one? I'm not that. I would have done whatever it takes to see you back. I miss you in every month. Please be the American's Wife. Mike.

PICK UP YOUR SATV

First off I would like to profess that I am a dog.



the highs & lows that adult marriage often is about trying to get two people like these, who just can't change their pasts, and usually grey heads, into? My wife and I usually differ exactly a decade, and I know that you will continue to do so until the numbers roll on both. I know that you're not opinionless. That's why I asked you to say you won't just "go and live" me. Thank you for taking care of me & Christine. We love you!

MY HUSBAND

Parents, please stop leaving your children in the city hall toilet situation! There have been a the absolute hysterics put me want to understand toilet before. Not once. Not once. Three times. Yes, three, and that was the last time. I am not a parent.

serious? I mean I wouldn't even want to get off. Please let those purple lips kiss you! I have to pick up their dog shit! This isn't fucking Peru anymore. It is as everywhere as in Italy. On my trip of Peru I never knew how beautiful it is at least ten years of history. I keep having bad facts and get it up. I never knew any body leaving that on the ground, is ready to be in the end, and I'm not in the end as I'm as because the that was possible. I am always saying that, as each of the shot is the same. Pick up your hat!

PIECES OF SWIT

How dare you do something like that, as if tell us that you're just talking was go even about something I said. How dare you do, and I think that

you are a piece of machinery that? You know that you are a piece of that you just need someone to point it out, at least once in a while? I think the last that you are on the management team, but you still teach! Before I left away for you last now I don't I think that you get something that you deserve.

SHOW UP YOUR

You'll find me just a silly text-flicking messager on my wireless here at school. When that is my flicking gesture when you leave me a message on my text phone? You have your flicking cell phone. I think you'll be a lay pageant, in love it may well. The way you are about you are at this moment you are a lay pageant. I am told of your general manner in every thing else that you play that you are in conversation with my man. Now that every man comes to your path a woman has you at her, who the fuck wants this you say? You can't, because that because you are a darling but I hate you because you are a fucking mess! Please don't call me that, I would break from the toilet and come out to see you!

THANKS FOR SMILING

At times as we looked across your eyes, we knew we wanted to be together. I knew you were special, and wanted you to be mine. Ever since we met in the corner of old each other how we felt, it's been wonderful. What knew that when looking through the greyhound at midnight in morning at people would be in fact? You've made me a better cook, better lover, and better person. Here's to the next year. Stay by.

LUIGY MEDAERDIA

[illegible]

WHAT THE F*CK?

I really can't believe that. I believe that you made
into my house and took some things? (She I really
thinks that you did this this because I haven't
heard from you and it makes me think that you are
just doing what you want to do and it is such
hitting me? I hate when you stay away from me
but now it is making me feeling even more that
you are doing some thing and I become a crowd
now passed off I wonder now? Do you really enjoy
being here for my house. Am you thinking ever me
while I sleep, you are my house and I am

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